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PROFESSIONAL COMMENT.

IN this issue appear the first plates of a series of reprints from "Mansions of England in the Olden Time," by Joseph Nash. The reproductions are from an original set formerly in the library of the late Mr. Charles D. Gambrill and afterwards presented by Mrs. Gambrill to Mr. John J. Petit, who has kindly permitted us to use the same in the interests of the profession.

IT is a matter of credit to one of the New York labor unions, that its official organ indorses the arbitration plan as follows: "The plan of arbitration which has been in operation for the last five months has been satisfactory to both sides and has at last brought about rest and peace in the building trades. Strikes and lockouts, which had become practically a custom at the beginning of every building season, will be practically impossible if the plan is lived up to in the trades which come under its provisions. New York at the present time has better prospects of good conditions and stability in the building trades for the next year than any other city, and the unions must not forget that the plan of arbitration recognizes the unions. If the unions are wise they will stand by the plan."

FOR some unknown reason the insurance interest looks upon the architect as its natural enemy, treats him as such, and makes absolutely no effort to either conciliate or instruct the men whose ingenuity produces the commodity upon which the success or failure of the insurance business depends.

Of all the professions generally recognized as requiring special experience and knowledge, that of architecture finds itself most hampered and dictated to by outside and frequently antagonistic influences. In erecting a successful structure the architect must not only conform to the wishes of his client and to the building laws or ordinances in force in the locality of his work, but he must keep his ear to the ground in order that he may know the last word from specialists of all kinds who view the larger problem of building entirely from their own standpoint. Of all these conditions the client's interest is necessarily paramount, and while building ordinances from their very nature must be successfully conformed to even when the architect disagrees with the statute, there is one other set of rules equally stringent in its provisions but emanating from a non-official body, conformity with which is equally necessary from the client's standpoint and for which the fire insurance interests are responsible. Let the architect disregard these rules and the client's bank balance suffers during every year in which he holds the property. These rules are arbitrary, are changed frequently without consultation with any other interest and are in most cases unwritten.

REGISTRATION BUREAU FOR DRAUGHTSMEN.

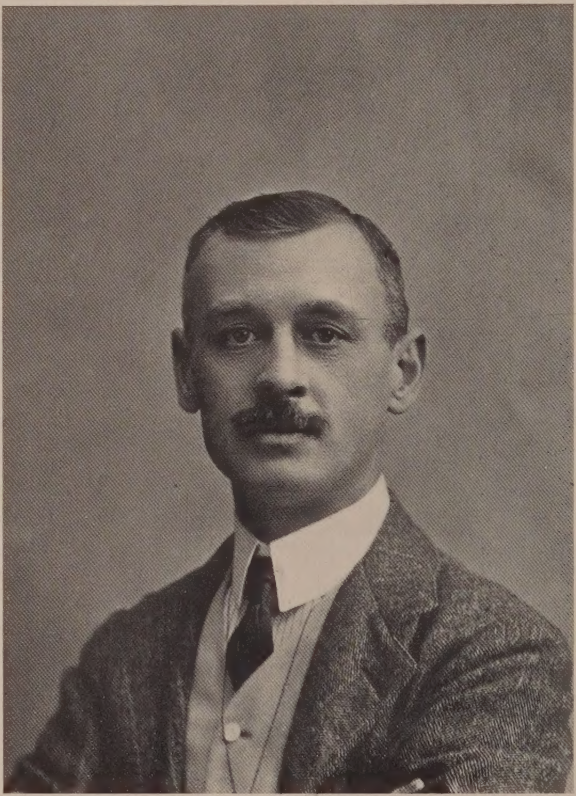
This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions must register in person in this office and answer the following questions:

Name and address?
Age?
Married or single?
Experience?
Name and address of last employer?
Salary expected?
References?

All architects wishing draughtsmen are invited to use this bureau.

It is therefore high time that the architectural profession made a concentrated effort to force the insurance interest into a different attitude to the end that the following results may be obtained: First: That the fire insurance interest cease dividing its powers between Boards of Underwriters and so-called Fire Insurance Exchanges, and that each locality be represented by one authoritative body. Second: That this advisory body provide a sub-committee whose duty it shall be to prepare a written code of rules as explicit as possible for the guidance of architects, and that such rules shall not be retroactive. Third: That this sub-committee shall receive and carefully examine drawings of proposed buildings when submitted to them and after examination render a written report upon the drawings, stating specifically the changes advised and the reduction which will be made in the insurance rate in the event of compliance with the recommendations.



Architects of To-Day.

MR. FRANK E. WALLIS.

It is true that this system will involve somewhat more labor on the part of the architect than is necessary at present but under the present system, or lack of it, there is hardly an architect who, upon completing his building, has not found that his client is not able to secure the most favorable rates of insurance simply because rules of the companies have been altered during the period of construction, although it may have kept closely to the regulations in force at the time the structure was designed. The fact that the architect had a conference with the insurance people prior to his building being built, and that he may have conformed to the verbal recommendations made at that time, does not, in the eyes of the insurance authorities, alter his position. There is nothing binding upon such verbal advice if carried out, and in New York city at least where the assumed authority of the insurance companies is decided between two warring central bodies, both absolutely refuse to give any statement in writing after making any examination, or to make any promises which shall in any way bind their future action. In New York city the unfair position in which the architect is placed has at last been recognized by the manager of the Insurance Exchange who, upon the suggestion of several interested parties, has consented to confer with a committee representing the local chapter of the A. I. A. to the end that a system somewhat upon the lines described be instituted. This situation is one which, unfortunately, holds good in most large centers of population throughout the country and which might be remedied in a more thorough manner by a conference between two national rather than two local bodies.

Art in its true and honest meaning is the co-operation of the architect and craftsman in producing the most conscientious result.

MR. EDWARD M. SHEPARD, some time candidate for Mayor of New York, recently delivered a public address, in which he said that "Mayors and Aldermen should be chosen with some idea as to their perception of what is beautiful as well as practical in municipal improvements." And after reading the report of his address we are lead to suspect that Mr. Shepard had recently spent an evening over a copy of a report on civic art in Northern Europe, made to the Art Commission of the City of New York, by Mr. Milo R. Maltbie, and just printed for public distribution. Mr. Maltbie concludes his most interesting pamplet with the statement that "In Europe the attitude of the citizen towards the city is that of dependence. The attitude of the city towards the citizen is that of independence. The highest results can only be attained by mutual co-operation, city officials with citizens and citizens with city officials. This is generally lacking in Europe. It is a most promising sign in America." There is in this a promise for a future, when our City Fathers will realize that the artistic as well as the material interests of the cities which they manage are within their province of municipal government.

Mr. Maltbie's report is not calculated to make Americans feel proud of their accomplishments in the government of municipalities. In fact the glowing account of what has been accomplished in many cities, which we are wont to regard as second rate, such as Copenhagen and Warsaw, almost makes one long for an "enlightened despotism," through which our cities might be made beautiful without regard to Boards of Aldermen, legislative councils, or Mayors. The report treats of all the multifarious city problems from city plan to street advertising, and the main lessons which it teaches are the necessity for important diagonal highways as required for artistic as well as commercial reasons, and the grouping of public and other monumental buildings in such a manner as to form artistic and convenient centres. Most of the important improvements of which the report treats are matters of the last fifty years, and, although some few of the cities studied like St. Petersburg, are quite as new as our American cities, the greater part of them had by their very age created problems far more difficult to meet than is the case with our newer municipalities. But not only have these cities been re-constructed within the last decade—but their far-seeing policy has provided for the growth of future years in such a manner that the mistakes of the past will not be repeated.

We are apt to think that we alone have the problem of rapid development to meet, and the older cities of Europe had plenty of time, in which to plan ahead—but such is not the case. The concentration of population in cities is the tendency of the age, and is not confined to the western world. Berlin, Rome, and Vienna have grown with giant strides, and new sections have been created with all the rapidity of a western boom-town. But they have not grown up in a hap-hazard way, but along carefully designed lines, which will finally prove to be of as much importance to the business as to the artistic development of the new sections. Parks have been founded, trees laid out, sites for public buildings planned, and spots left for purely artistic accompaniments of the "city beautiful." A collection of maps, plans, prints, photographs, books, and pamphlets has been carefully collected by Mr. Maltbie, and deposited in the archives of the art commission. New York's present plan may profit by the lesson they teach.

Washington has already taken the lead in the right direction. The city of which every citizen of the United States is proud, has planned its improvement for years to come, and the first step towards its realization was taken last month, when Congress passed the appropriation for the Memorial Bridge over the Potomac. Even the New York Aldermen are awake, and during the closing days of last year an ordinance was passed, authorizing the Mayor to appoint a commission to prepare a comprehensive scheme of improvement for the city. It is to be hoped that the new Mayor may be equally alive to the importance of this work, and that he will shortly appoint a commission composed of the best and most representative men that the architectural profession can produce to carry out the work. With New York and Washington in the lead, other cities will soon follow their example. Our regeneration will then be in sight.

AT this time when the tendency of American decoration is distinctly in the direction of things that are "made in France," it is rather refreshing to read the report of the jury on the American section, at the International Exposition of Modern Decorative Art, held in Turin, Italy, in 1902, and a copy of which has just been received by the trustees of the Metropolitan Museum of Art. American exhibitors were honored to the extent of nine grand prizes, six gold medals, seven silver medals, eleven diplomas of merit, and one special diploma. The object of the exposition was mainly to show the progress of decorative art, and to encourage all legitimate tendencies on the part of the designer, to free himself from the fetters of precedent. It is, therefore, particularly gratifying to read that "thanks to the American section and its exhibits, American art and industry showed themselves in a new light and acquired fresh laurels."

WE are glad to see on the programme of the Architectural League of New York that at one of their monthly meetings they are to discuss the "Recognition of the Architect." We trust that the Press Committee of the League will note this discussion, and "get busy," so that the representatives of the press may attend in large numbers—for it is at their heads that the argument must be hurled. Have you ever noticed an account in the daily papers of the opening of some great public building? The architecture and the site of the building is generally minutely described. The decorations are frequently given some notice, and possibly the painter or sculptor may be mentioned, a long list of the dignitaries attending the ceremony occupies a prominent position in the story, including a lengthy array of the "also presents," the name of the contractor is not forgotten, but generally one looks in vain for the name of the man who created the entire structure. The only papers in which the architects name is sure to appear are the trade journals, where his name and address are carefully coupled with even more careful data of some new work upon his boards, in order that the contractor may know exactly when and where to look for a job. The growth of the custom of placing the architect's name upon some inconspicuous part of the building, is assisting in procuring the credit for the architect, to which he is rightfully entitled—but, in justice to a hard-working profession, the gentlemen of the press should accord them the little professional advertising which comes legitimately their way.

THE awful disaster at the Iroquois theatre in Chicago has turned the attention of the civilized world to the study of theatre construction, and while the last word has not yet been said it is with considerable satisfaction that New Yorkers can realize that nearly every suggestion which experts have made after examination of the causes of the Iroquois disaster is already embodied in our municipal ordinance. We should strongly advise the adoption of the New York ordinance by other municipalities but with the few new provisions enumerated below, culled from the multiplicity of suggestions which the disaster has called forth. These seem to be the only ones not at present embodied in the ordinance referred to. First: That all scenery should be fire-proof or at least non-inflammable both as to its frames and the pigment used. Second: That the asbestos curtain be operated with an electric motor and a fusible link, lowering automatically in case of excessive heat. Third: That the entire gridiron be made of perforated pipes and be connected with the sprinkler system. Fourth: That the stand pipes be connected with a special tank supply on roof of at least ten thousand gallons, and that this supply be operated electrically from switches placed next to each hose rack. Fifth: That each interior set of stairways from levels above the auditorium be approached through a separate fire-proof hallway leading from the street. Sixth: That the audience be dismissed after each performance not only through the ordinary exits but also through all of the emergency ones. This will insure a daily fire drill on the part of the employees of the house, compelling the opening of doors which might otherwise occasionally remain closed and allowing the public to become familiar with all the exits. No law or set of laws, however, will be sufficient to safeguard human life unless the integrity of our officials is unquestioned. Professor Brice has said that "the one distinct failure in American democracy is in the government of cities." This terrible calamity and the coroner's verdict in connection with it seems to point to Chicago as an apt illustration of this statement.

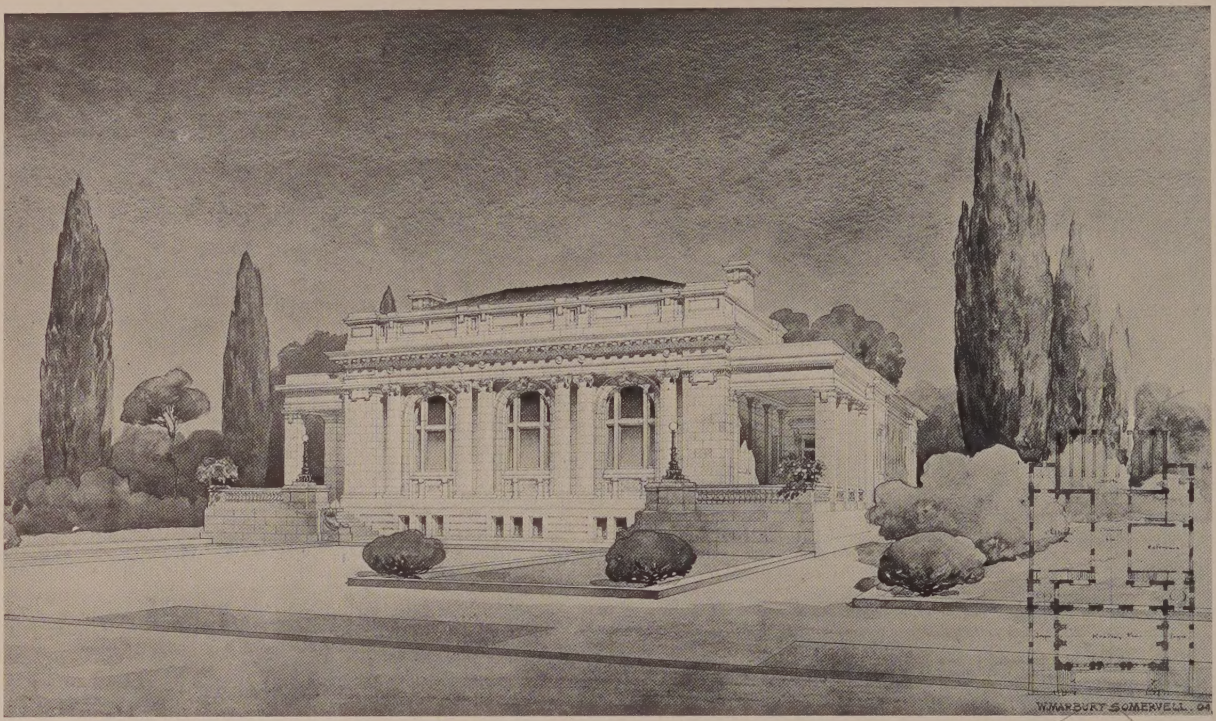
NEW TYPE OF PUBLIC BATH FOR THE CITY OF NEW YORK.

HAROLD WERNER.

A TYPE of bath house combining a large plunge bath and showers auxiliary was proposed and is now under construction for the standard lot of 50 by 100 by Werner & Windolph, Architects, who have been making a thorough and exhaustive study of this subject in Germany and England.

The details of the Electrical, Heating, Ventilating and Sanitary equipments were worked out by Frank Sutton, Consulting Engineer.

The building in design (see plate) is expressive of its purpose



DESIGN FOR A LIBRARY. W. Marbury Somervell, Architect.

and municipal in character. The exterior materials will be granite, limestone, brick, iron and bronze, and the entire interior side walls are laid up in a white impervious brick which has been substituted for plaster and enamel brick which have heretofore not proved satisfactory. A patent waterproof flooring will be used throughout, and all moulded work has been omitted as far as possible. There is no moulded trim of any description in the interior; all the surfaces are rounded corners, floors rounded at all angles, giving as far as possible unobstructed easy wash-down surfaces. Slate, marble and novus glass (impervious, opal white in color) is used for wainscot and linings.

General arrangement of the bathing halls show long corridors. The corridors are 100 feet long, the length of the plot, facilitating supervision and simplifying the arrangement of the supply and waste lines. The plan as forwarded illustrates this arrangement which is different from the prevailing type.

Ease of communication and rapidity of handling the bathers are the prime considerations, and in order to do away with the crush at the entrance of the bath house a special exit has been provided, ensuring a steady in and out flow and uninterrupted movement of the bathers at all times. The capacity of the bath house is 1,500,000 baths a year. Bath tubs have been eliminated as they have proved unsanitary and difficult to keep clean and are also a source of jealousy and confusion in the bath house.

It was feared it would be impossible to arrange for a plunge bath in this type of bath house owing to the narrowness of the site, but the difficulty has been overcome in an ingenious manner by the disposition of the plunge in the lower part of the building, taking the entire width of the plot, with the men's and women's shower baths arranged in the upper story. The dressing rooms for the plunge are on the level with the street, and the staircase on either side gives access to the plunge below, which is solidly lined on all sides with slabs of opal glass, giving a wonderfully clean and sanitary purpose. The capacity of the plunge is 80,000 gallons of clear croton water with a distributed source of supply constantly kept in circulation, also having a constant in and out flow approximating 20,000 gallons an hour, or a complete change of water three times a day. A superficial current of water insures a clean surface water; these improved devices have been resorted to to perfect its sanitation.

The water will be raised in temperature from the temperature of the street mains to 70 or 80 degrees Fahrenheit, according to the weather, although if deemed necessary it may be admitted to the pool at the temperature at which it enters the building. This result will be accomplished by passing the water through a special form of heaters through which the live and exhaust steam will pass. All the water entering the pool will be thoroughly filtered by a most complete filter plant which will insure the water being absolutely pure and clear.

The cleansing room, which is to be used for all patrons who wish to use the plunge, will be equipped with thirty-two showers, divided up into rows or sections, each section being controlled by an independent supply and valve.

The hot water supply for the showers will be entirely independent from the hot water supply for the plunge, as the water used for this purpose will necessarily be of considerably higher temperature than the water for the plunge. This will be accomplished by a special arrangement of tanks.

The system to be employed for heating and ventilating the building will be a combination direct and indirect system. The direct radiators and coils are intended to be used only in case of emergency or when the building is unoccupied and it is necessary to have heat for the attendants and people who are cleaning the building.

The system of ventilating will be provided by special form of blowers set in designated parts of the building. The entire indirect system will be so arranged that in the summer time the system may be reversed—that is, forcing the cold outside air through in summer time and hot air through in winter time. In this manner a constant supply of fresh air will always be furnished the building independent of outside temperature.

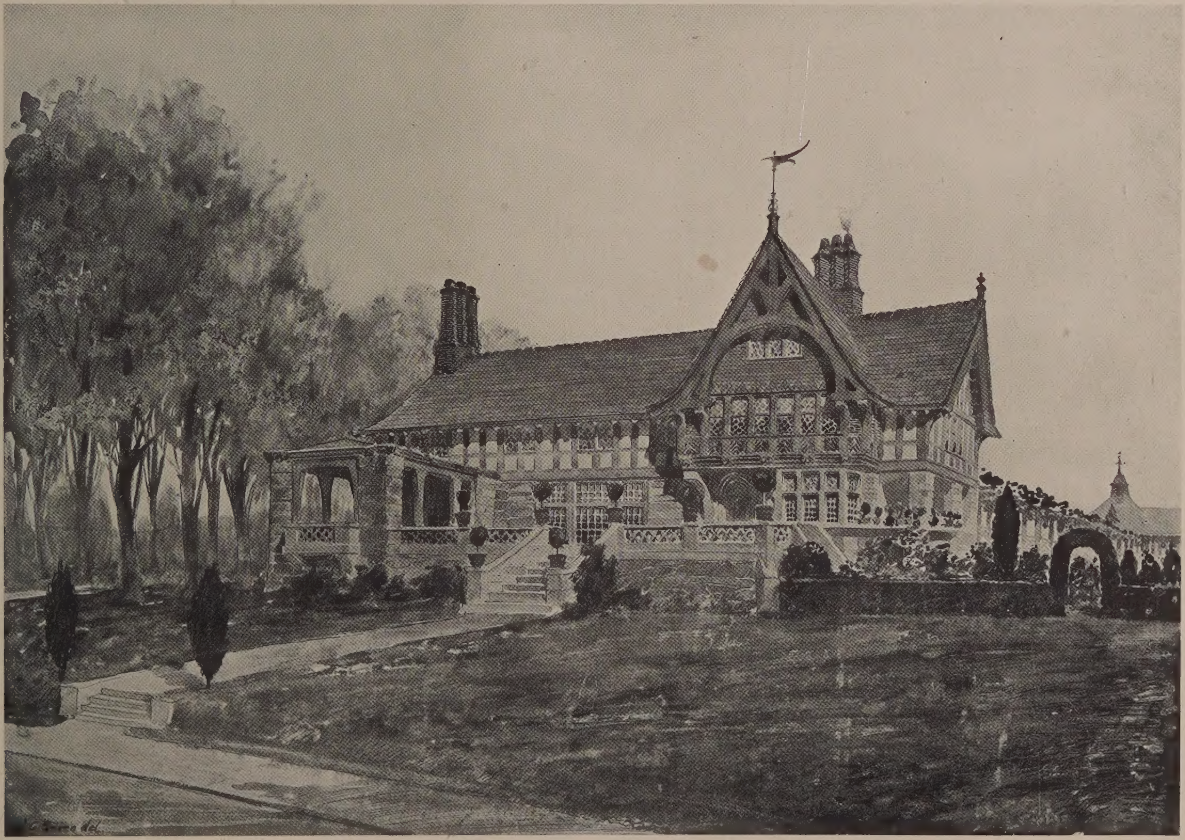
In a large number of buildings where hot water and steam are used in great quantities the objection heretofore has been that there is always a vapor rising from the water and steam, which if allowed to remain in the building will cloud the atmosphere to such an extent that it is almost impossible to see. The objection will be entirely done away with by the introduction into the building of hot air at certain points in order to dissipate the rising vapor. The atmosphere is kept in a clear condition, no matter how much steam or vapor is admitted into the building.

All light and power necessary for the building will be operated from an isolated electric light plant located in the engine room. In place of using automatic high speed engines it has been decided to operate the dynamos with steam turbines which occupy a great deal less space than the ordinary steam engine and cause very little trouble in their operation. All the heating fans, vents, fans and other small apparatus will be operated by direct connected electric motors which will make the entire system most compact.

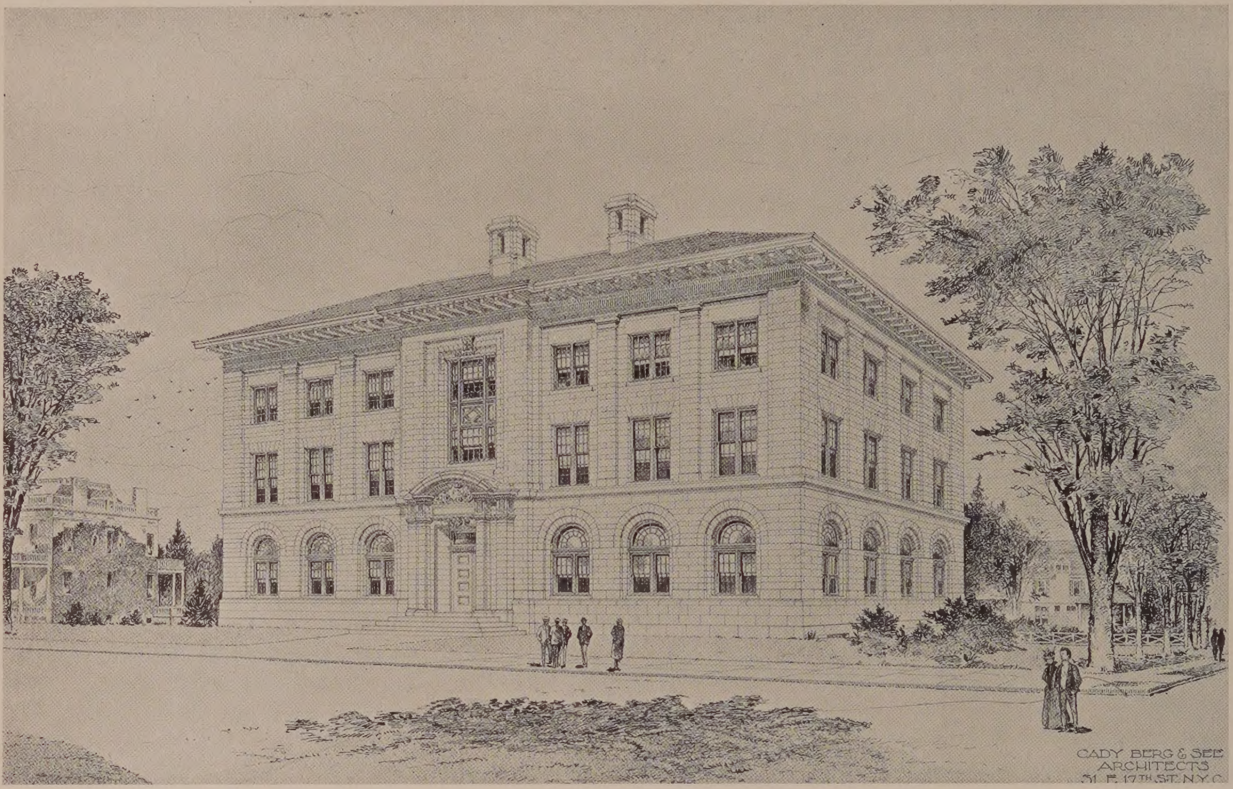
The electric lighting in the building will be most complete. There will be an electric light placed over each stall for the shower baths, in the men's and women's baths, giving ample light for the occupants of the same, and the ceiling of the plunge room will be illuminated by clusters of electric lights which will be placed on the trusses. All the lights in the building will be so enclosed so as to obviate the danger of short circuits in case the water should come in contact with any of the fixtures. The lighting will all be controlled from a central point and arranged in such a manner that only the attendants can operate the switches.

The flooring and runway to plunge is kept continually warm by the use of heating chambers. The side walls, flooring and runways to plunge can be thoroughly and instantly washed out, in no way wetting or interfering with the dressing rooms above. Adjacent to this main plunge is the preliminary cleansing room where every bather has to receive a satisfactory cleansing shower.

Provisions have been made in the upper part of the building for 62 showers for the men and 18 for the women. Some tubs and a hair-drying room will also be provided for the convenience of the women. The moving volume of water as proposed with a distributed source of supply makes this form of bath practically perfect from a sanitary standpoint and it has received the endorsement of the Board of Health and the leading experts of this subject in this country. The bather has the option of the showers or the plunge bath ; the latter will undoubtedly become the favorite form of bathing as it gives beneficial exercise, creates a desire for personal cleanliness and stimulates friendly competition. The bath has been planned so that five turns give a standard distance of 100 yards. In London and throughout England these competitions in the Public Bathhouses are already in high favor. This bath, in equipment and detail, will be the most complete of its kind in the country.



DESIGN FOR A COUNTRY HOUSE. Kirby, Petit & Green, Architects



FISKE HALL, WESLEYAN COLLEGE, MIDDLETOWN, CONN. Cady, Berg & See, Architects.

CONCERNING THE VENTILATION OF AUDITORIUMS.

Konrad Meier.

IN spite of many commendable efforts to provide for the comfort of patrons, there are at present very few play houses and halls which may be said to be properly ventilated according to modern standards. Unfortunately it is not always where the owner has shown the best intentions and has really exerted himself to care for the public health, nor where money has been most freely expended, that the reward has been commensurate. Too often energy has been misdirected and funds were practically wasted through misconception of the problem to be solved and by using the wrong ways and means to accomplish the end.

True success lies in securing a reasonable purity of air at an even and comfortable temperature, or in that absence of any noticeable perception of heat or cold, dryness or humidity, odors and draughts, which makes people forget about ventilation. These are the conditions that will prevent depression in spirits, drowsy feeling or the lowering of vitality which makes so many persons prey to the temporary or permanent ills induced by breathing impure air or by exposure to heat and cold.

To obtain the best results we must go to the root of the matter. This requires primarily a thorough and systematic study of the various conditions which lead to discomfort and therefore should determine the method and the amount of artificial ventilation to be provided. These conditions may be of different nature, depending not only upon the number of persons to assemble in a given space, but also very materially upon the general plan of the building and its equipment, the character of the audience and other factors.

It is essential to be able to foretell the unfavorable causes from the architect's plans, so as to intelligently counteract their effects by the installation of the proper apparatus. A few leading points that should be considered in the design of a ventilating system may here be mentioned.

Meeting halls with a generous exposure of walls and windows to the outer air require little or no ventilation in order to maintain a comfortable and even temperature. In so far as they are subject to natural circulation, such halls will also require a less frequent renewal of air by mechanical means in order to prevent undue vitiation by the occupants. In most theatres, however, there is no outside exposure, except possibly a skylight, or a few small windows and doors at gallery level. The audience, the lights and other sources will rapidly overheat such a room, since it should already be warm enough when people begin to gather and any considerable rise in temperature is sure to lead to complaints. Even if the air is of the purest, ventilation cannot be called successful, unless it also takes care of an excess of heat as far as this can reasonably be expected. It is a mistake in such cases to rely on opening of windows for cooling, since, at least during the winter season, this will cause discomfort and rarely gives relief where it is most needed. If treated on the right principles, it is possible to cope with the most unfavorable conditions. It will pay, however, to relieve the need of extreme measures and extra apparatus by suggesting, if practicable, such modification of the building plans as will lead to a simpler and more natural solution of the problem.

The time and period of occupancy are also factors that must often be considered. Again, smoking, dancing, banqueting and other uses to which an auditorium may be put, require special treatment in each case. Several causes may combine in making a theatre "draughty." Such a tendency can be counteracted to some extent, but too often is being aggravated by the apparatus installed.

The stuffy air in many public buildings and halls can be traced to other sources than lack of air circulation. A stricter observance of the primary hygienic rules in a hall as well as throughout the building it forms part of, would often improve conditions to a surprising extent. The effective removal of dust from carpets and draperies by the suction method is most helpful. The old practice of sweeping and brushing, which merely stirs up the same old dust, should be dropped at once. Cleanliness in general will tend to preserve the sweetness of the air; in fact no amount of ventilation can entirely overcome odors and ill-effects due to untidy conditions. Care should also be taken to have the air supply for a building come from the best available source, since contamination of the incoming air with smoke, dust or disease germs will seriously impair the efficiency of a plant.

Every manager knows the vexatious transmission of sound and vibration from machinery, sometimes from the ventilating apparatus itself. This has often led to temporary or even permanent stopping of fans, thus rendering the system partly or entirely useless. These difficulties may be due to ill-considered location, poorly constructed apparatus or to improper foundation and installation.

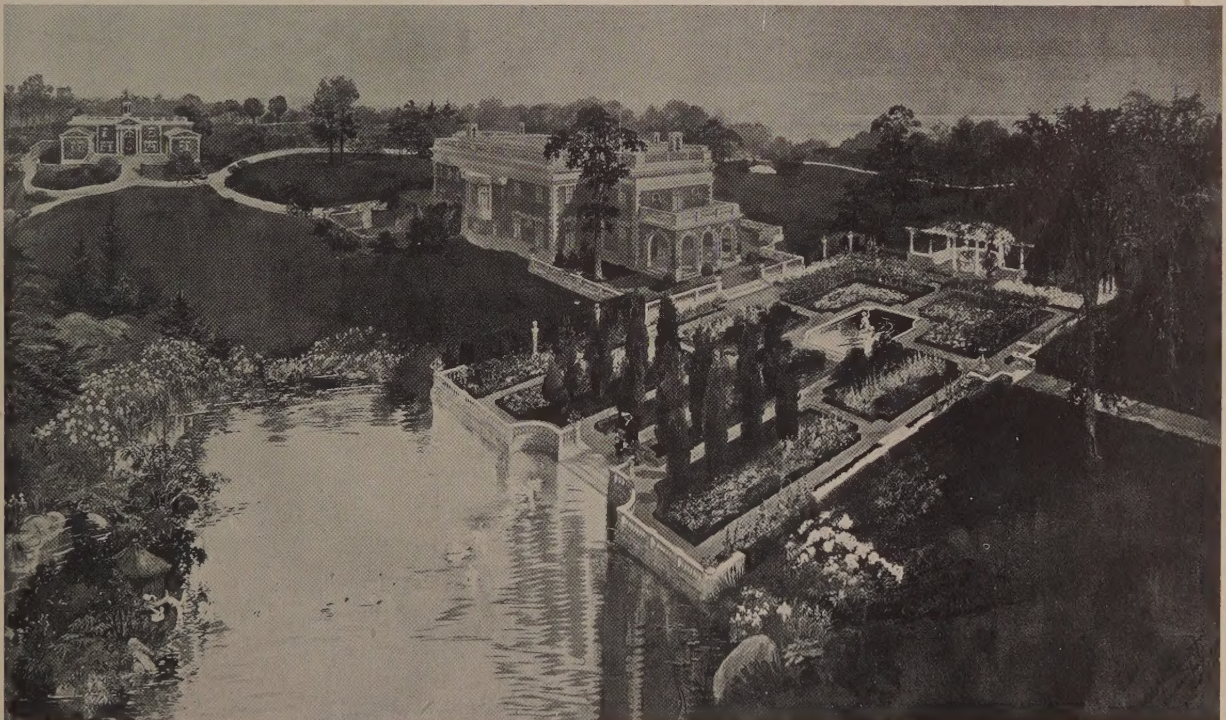
The complication of apparatus generally, the lack of a comprehensive system and the making of too great demands upon the judgment and care by attendants have also been causes of partial failure, especially of the more elaborate ventilating plants. For instance, the relative speed of fans for air supply and exhaust, upon which depend certain effects, also to some extent the regulation of temperature, should not be left to the discretion of the operator, who rarely will understand all the intentions of the designer.

A point which requires the most careful consideration is the proper distribution of air in an auditorium. The method of downward current is favored by some, while others prefer to let the air rise up from the floor level and let it escape at the top. There is, of course, no method which will work successfully under all conditions; indeed, the requirements of various auditoriums differ so radically, that each case should be designed strictly to meet its special demands, or as near to it as the architectural and other features will permit.

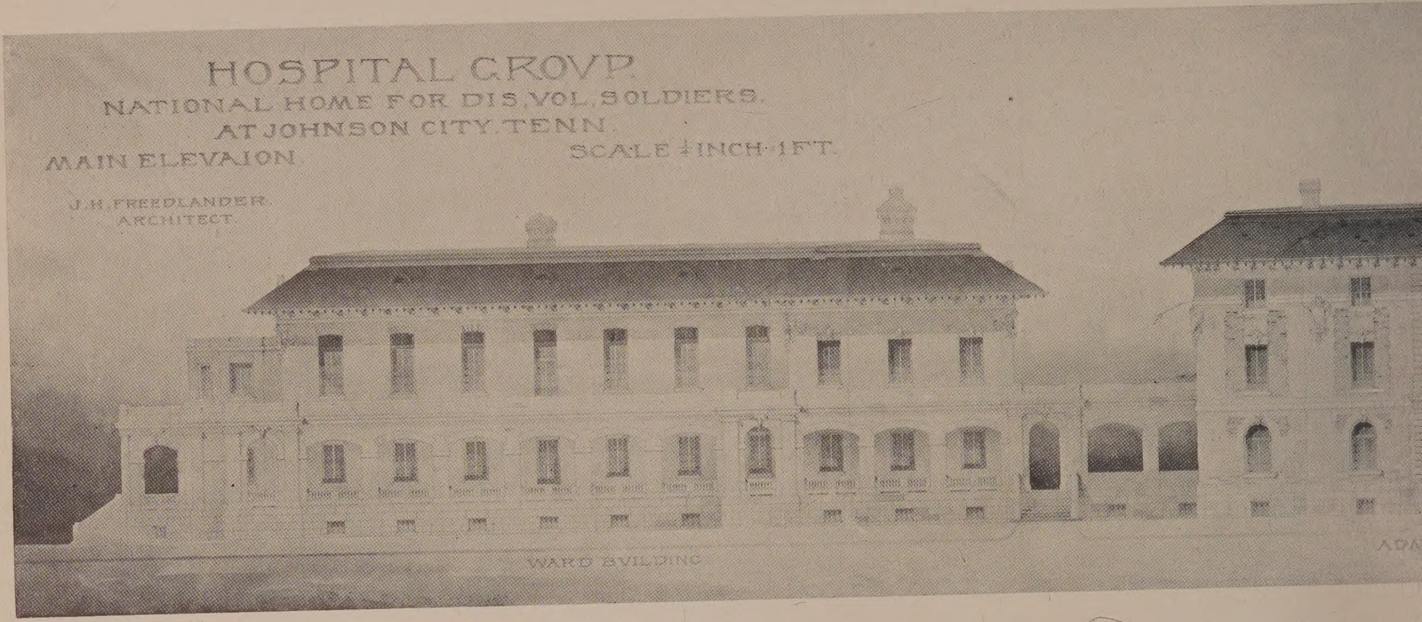
Considerable attention has been paid lately to the problem of cooling theatres for summer service. Naturally, the field where artificial cooling by refrigerating process might prove a good investment, is very limited, since the season during which it would be of real benefit, is also the dull season for business. If properly designed and operated, such cooling plants are expensive and cumbersome, which fact will readily account for the small number of installations in actual use.

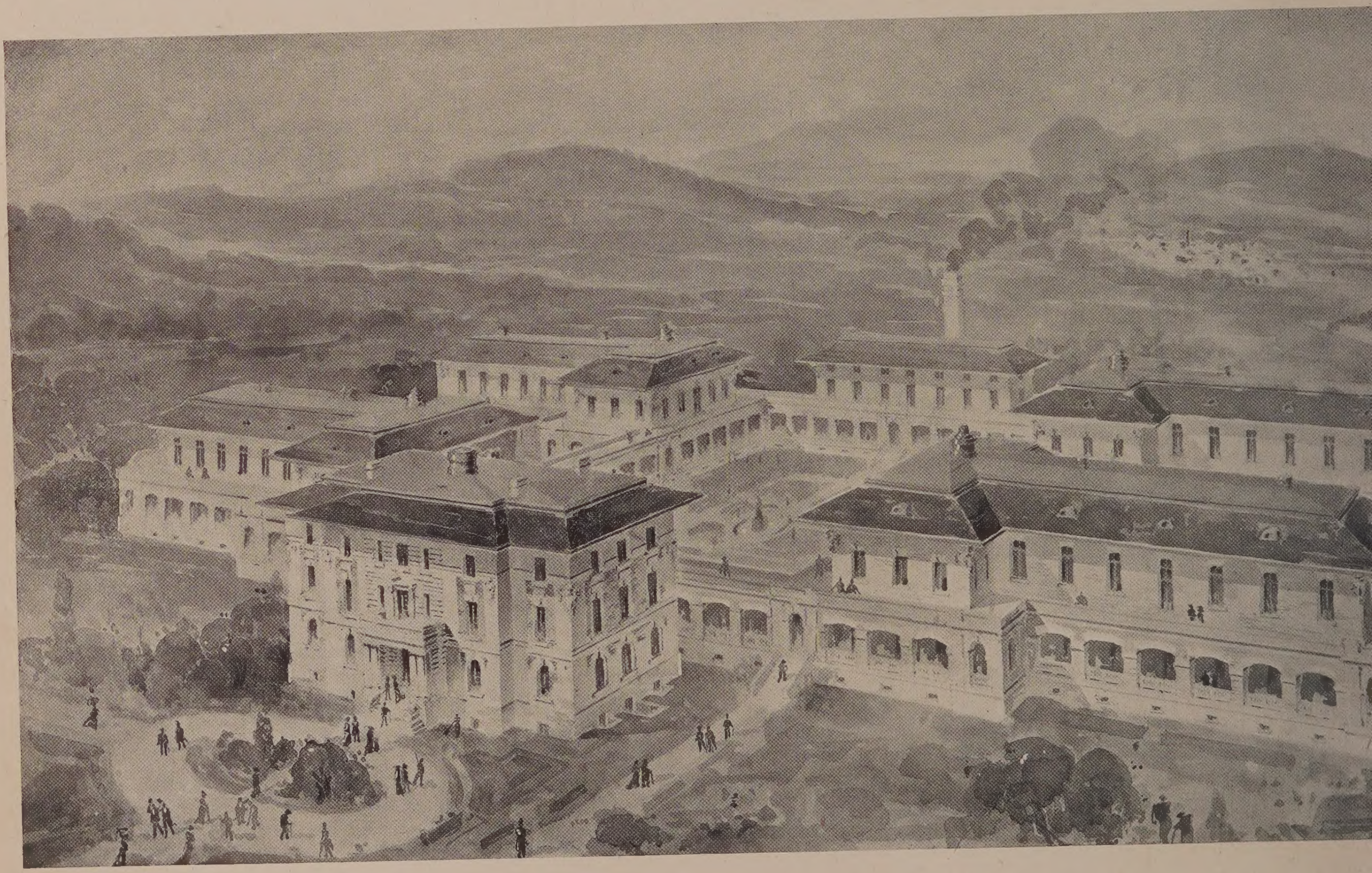
Between seasons, however, there are many days when it is most desirable to secure a certain cooling effect to offset an excess of internal heat which can best be removed by ventilation. When the outside temperature is above 60° or 65° Fahr., it becomes impracticable to keep the temperature down to about 70° Fahr., in a crowded hall, unless the fresh air can be cooled before entering. This may be done by passing the air through series of cold water coils. Where a good supply of city or well water is available, which may be cooled by ice when it is desired to meet extreme conditions, such an installation would fill the requirements of most theatres. Through the cooling of the air supply a considerable amount of moisture can be condensed and this abstracted in sultry weather. This fact materially assists in lowering the sensible temperature and it contributes more to comfort and health than a drop of several degrees in the actual temperature without the proper reduction in humidity. Still better effects may be secured by the use

(Continued page 32.)

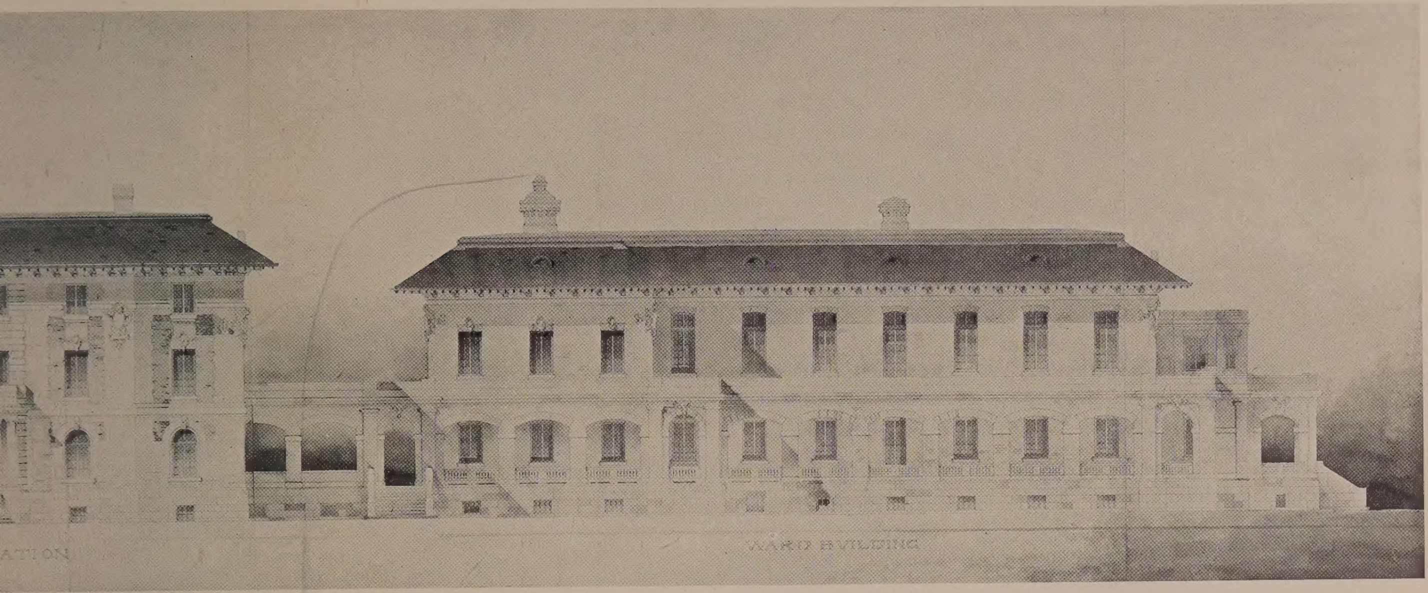


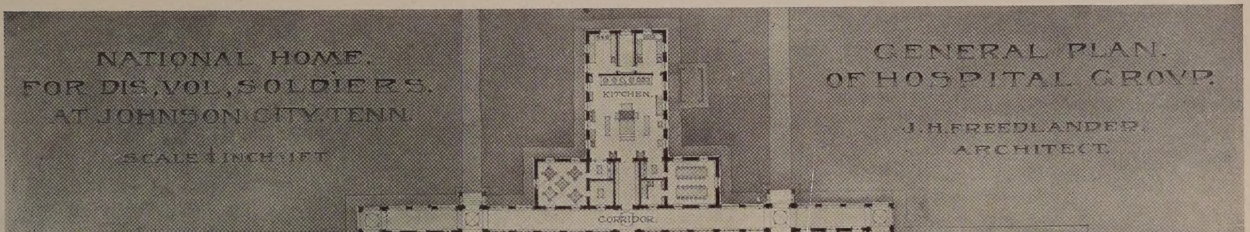
FORMAL GARDEN, GEORGE B. BARRON, RYE, N. Y. Charles W. Leavitt, Jr., Landscape Architect.



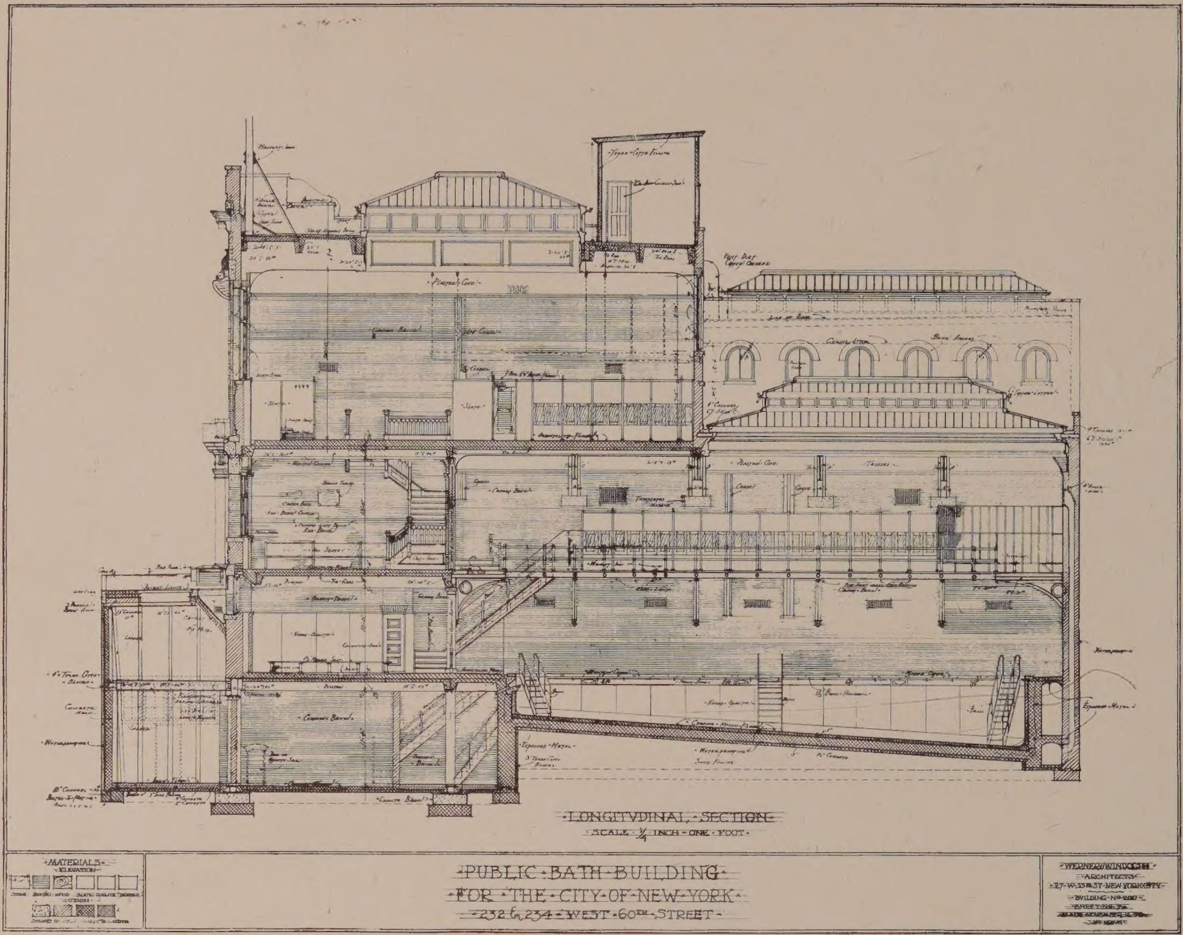


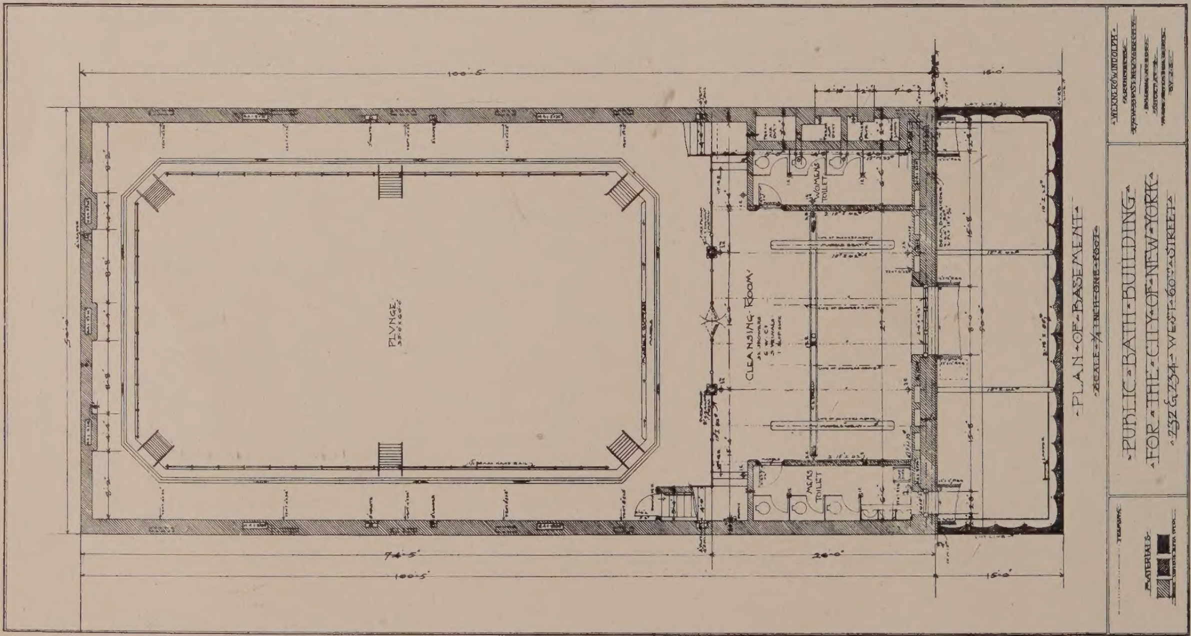
HOSPITAL GROUP, NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.

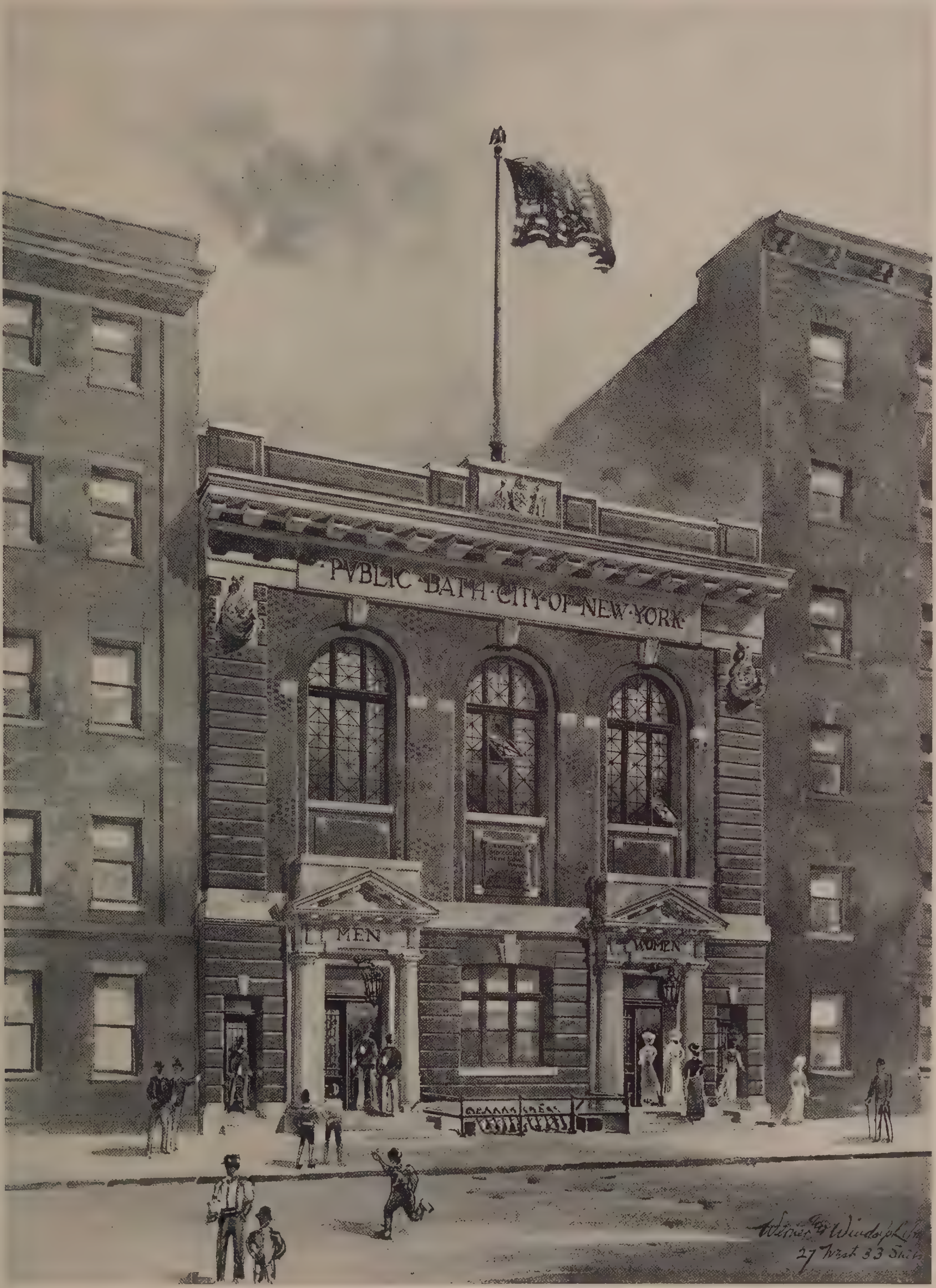




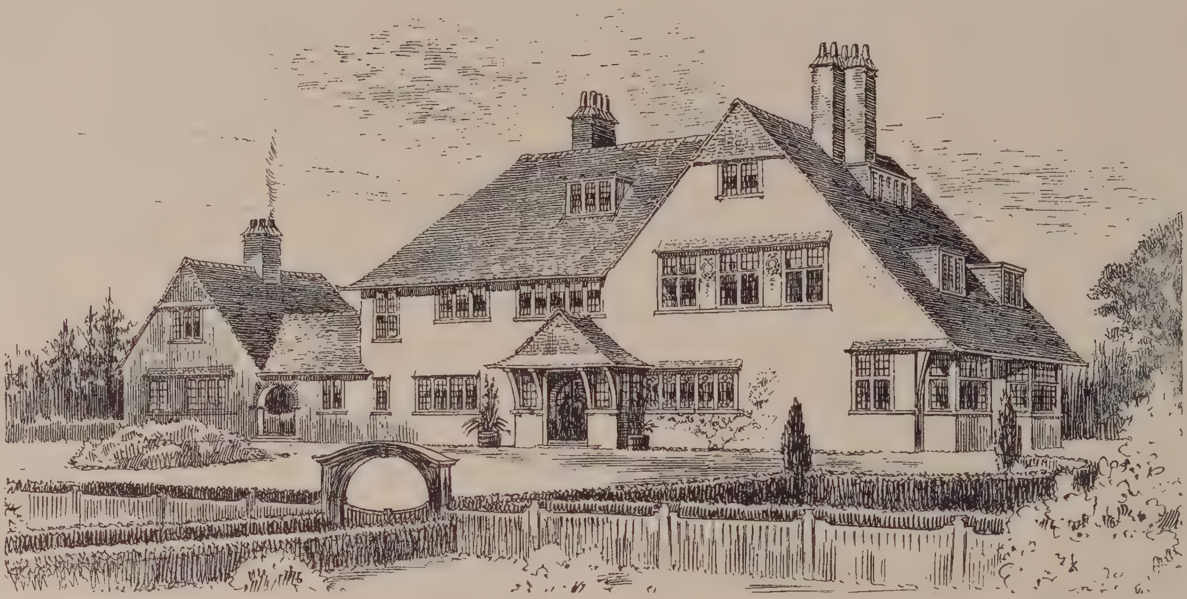
J. H. Freedlander, Architect.


LONGITUDINAL SECTION
SCALE ¼ INCH = ONE FOOT
MATERIALS
ELEVATION
SECTION
PUBLIC BATH BUILDING
FOR THE CITY OF NEW YORK
232 & 234 WEST 60TH STREET
WERNER & WINDOLPH
ARCHITECTS
27 W. 33RD ST. NEW YORK CITY
BUILDING No. 280

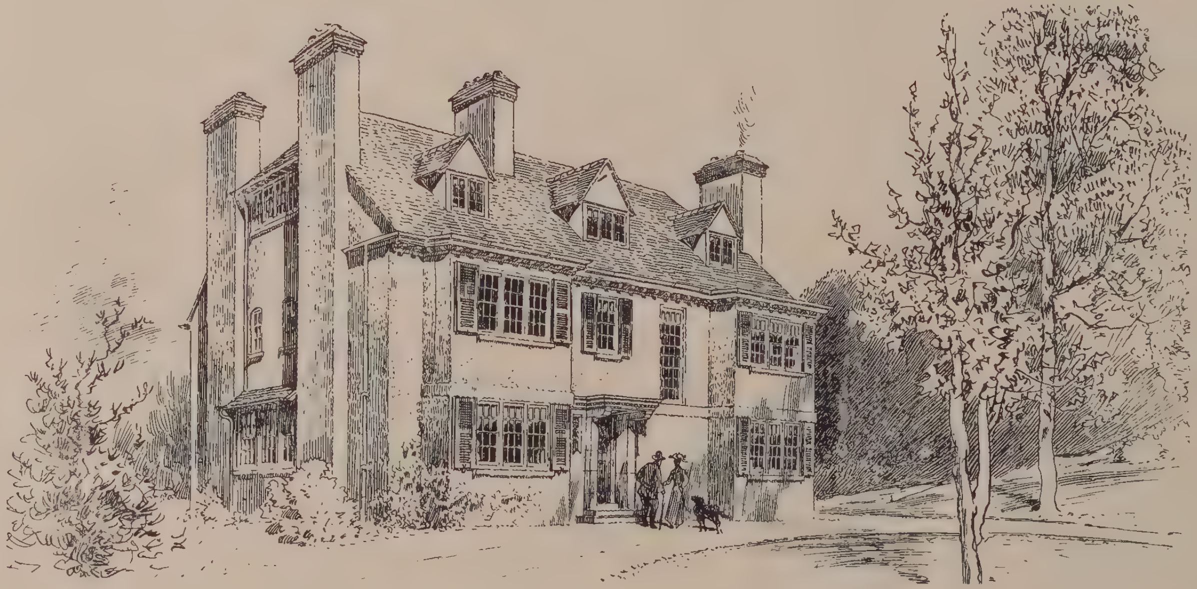

100'-5"
74'-5"
26'-0"
15'-0"
PLUNGE
CLEANSING ROOM
WOMEN'S TOILET
MEN'S TOILET
PLAN OF BASEMENT
SCALE ¼ INCH = ONE FOOT
PUBLIC BATH BUILDING
FOR THE CITY OF NEW YORK
232 & 234 WEST 60TH STREET
WERNER & WINDOLPH
MATERIALS



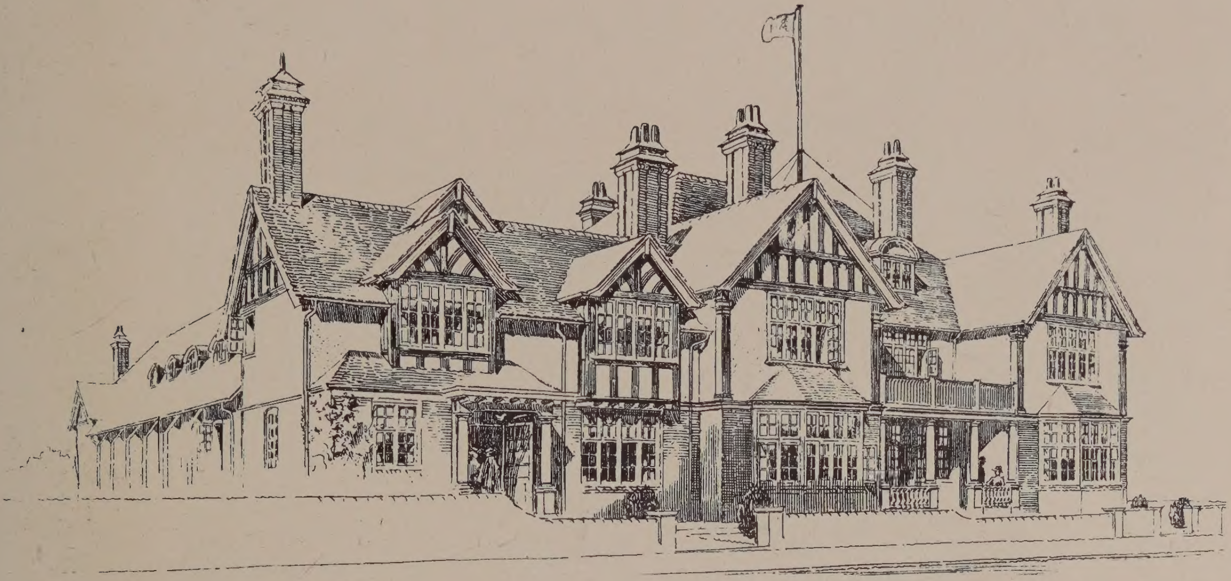
PUBLIC BATH BUILDING, 232 WEST 60TH STREET, NEW YORK. Werner & Windolph, Architects. George Hildebrand, Builder.



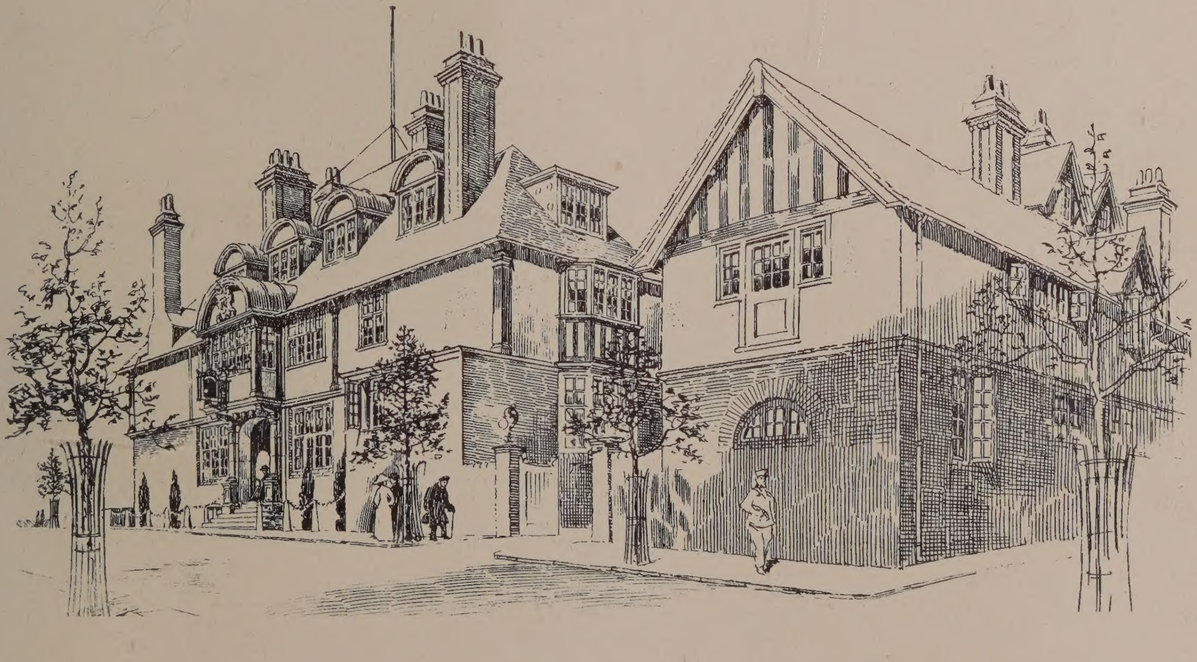
DESIGN FOR A COUNTRY HOUSE. Harold Trunnell, Architect.



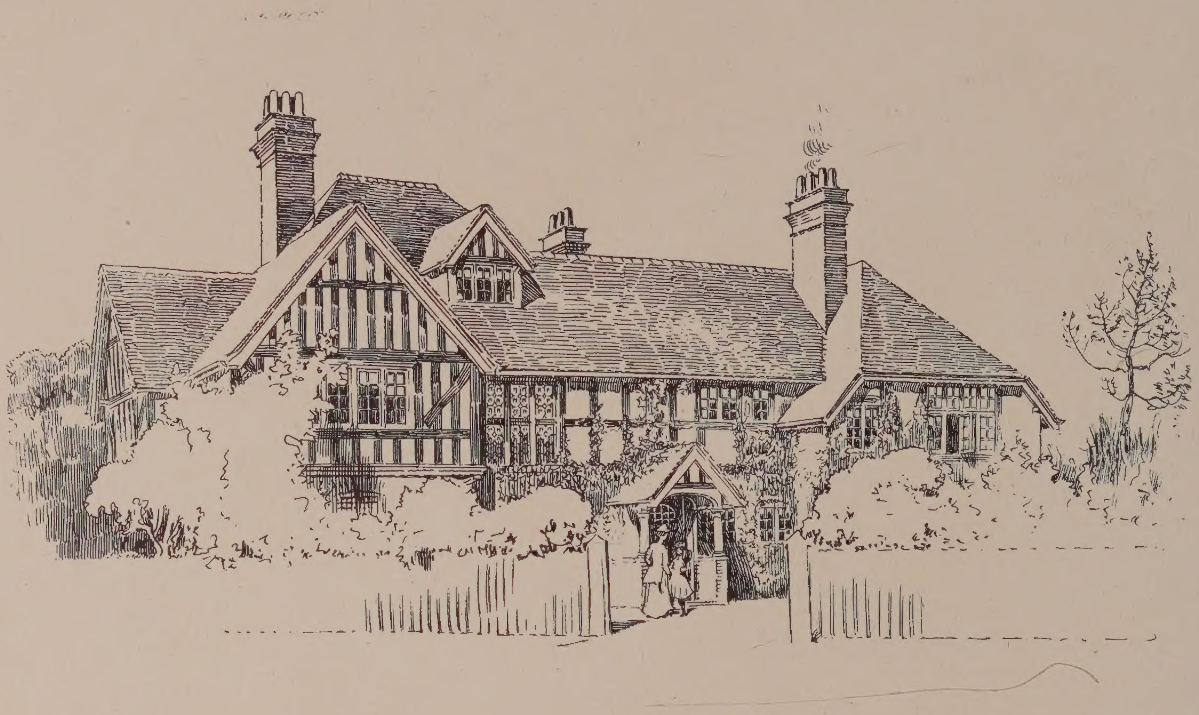
DESIGN FOR A COUNTRY HOUSE. Ernest Newton, Architect.



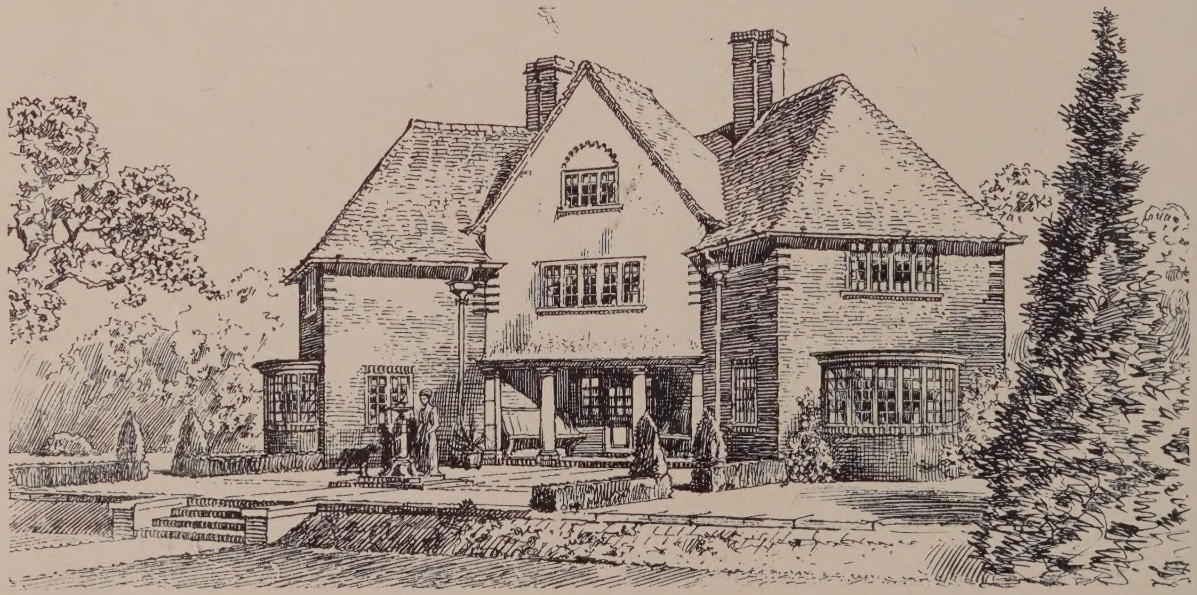
DESIGN FOR A COUNTRY INN—THE WATER FRONT. Geo. Sherrin, Architect.



DESIGN FOR A COUNTRY INN—ENTRANCE FRONT. Geo. Sherrin, Architect.



DESIGN FOR A COUNTRY HOUSE. Geo. Sherrin, Architect.



DESIGN FOR A COUNTRY HOUSE. Wills & Anderson, Architects.

The Mansions of England in the Olden Time

By Joseph Nash, 1839

IN producing a set of views of the picturesque architecture of the mansions of England, the artist's object has been to present them in a new and attractive light; not as many of them now appear, gloomy, desolate and neglected, but furnished with the rude comfort of the early times of "Merry England," or exhibiting the more splendid luxury and elegant hospitality of later periods—in short, to represent the stately homes of England, glowing with the genial warmth of their firesides, and enlivened with the presence of their inmates and guests, enjoying the recreations and pastimes, or celebrating the festivals of our ancestors. Thus, not only the domestic architecture of past ages, but the costumes and habits of England in "the Olden Time" are brought before the eye.

This rare and worthy book is to be reprinted in "Architecture," beginning in this—the February, 1904—issue. Several plates will be produced monthly from the *original* work, thus placing this valuable matter in the hands of our subscribers at no extra cost.

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NEW YORK

(*Continued from page 23.*)

of calcium chloride for air drying. The necessary apparatus can be installed at less expense than a refrigerating plant and will answer the need in many cases.

Whatever system and capacity of ventilating apparatus must be provided in order to accomplish the desired results, it is important to study the utmost simplicity in design and construction. This will not only assure economy in installation, but may largely contribute to the final success of a plant. A high standard should be maintained as to the quality of materials to be used, which should be at least in keeping with the character of other work in the building. The prevailing practice in the construction of certain details should be improved upon, particularly with a view to facilitating better maintenance of apparatus and preventing deterioration, so often fatal to its usefulness.

The system as a whole should represent the most perfect application of hygienic principles that is possible under the circumstances. No concessions should be made to owners or to architects in artistic or other matters if such would involve a menace to the well-being of the people. Through intelligent co-operation and persistent effort it is always possible to find a solution that will prove satisfactory to all concerned, but to secure this result, the design and supervision of ventilating apparatus, considering the moral responsibility incurred, should not be left to the mercy of commercial competition.

INSTRUCTIONS TO ARCHITECTS.

THE professional man is often made the victim of vague or ill-defined instructions. A vast quantity of unrequited labor is expended by the architect in the discharge of his duties. While the lawyer gets his fee for every trifling interview or letter, and the medical practitioner his fee for every visit or call, the architect is expected to dance attendance upon everybody, from the client to the tradesman, to call on officials, to select materials, and to write innumerable letters without the slightest remuneration. He can claim, indeed, for services rendered in negotiations connected with the business, and make the usual charge per day for any special work; but for incidental visits, interviews and letters his time and labor are regarded as of no value, custom having sanctioned the view that the architect's skill and labor can only be charged for on the cost of work actually performed, or on a fair estimate of the value, or when he has performed some actual work, made drawings or written reports or valuations, and the like. Letter writing, negotiations of an ordinary kind, though they are often troublesome and take time, are supposed to be of no value unless some result follows, or real business is transacted. In large firms a good deal of the formal work and perfunctory duties of this sort are done by a manager or staff of clerks; but there are not many men in the profession who do not make their own appointments or arrangements, and write their own letters. Very often this kind of desultory business and correspondence is carried on for weeks or months without any results, and the architect is a distinct loser both in time and money. Then we know how much he loses by the misunderstanding of clients, or how vague and uncertain the instructions he receives. Probably only one of six persons knows anything about architecture, what its vocabulary or methods are; they may understand a building when it is erected, but are quite incapable of comprehending it on paper. Plan is a mystery to many people, or they cannot realize for themselves the effect of a plan, or judge whether it is suitable to them. The architect may receive verbal instructions, and he prepares a plan which he thinks fairly embodies his client's wants. It may be approved, and the drawings made; but in the meantime the client sees another building which he likes, or changes his views. A modification of the plan, or an entirely new one is desirable, causing considerable labor and trouble to the architect which he is very inadequately paid for. The client has misunderstood his architect's design in some fundamental point, but he may plead his ignorance of plans, and that he cannot be held responsible for any extra labor to which his architect may have been put. These are every-day experiences. In the simple matter of size of rooms much confusion arises. Dimensions which are clear enough to the architect may convey very wrong ideas to the client. What is so often a cause of misunderstanding in private practice is aggravated in competition, where a committee with rather hazy and undecided views of the building prepare instructions for architects. A great deal is left to the competitors, the arrangement of plan, the area and dimensions of apartments; but all the time the promoters have certain settled ideas of the building, and what it should be like, in their own mind. This preconceived ideal is not likely to be shaken by any other consideration. The nearer it approaches this idea, the more favorable the selected design is judged. How is this ideal brought about? It is probable the leading members of the committee have seen a similar building they like, or have a vague conception of a plan which is popular. To counteract such preconceived notions the appointment of a qualified assessor is the only way.

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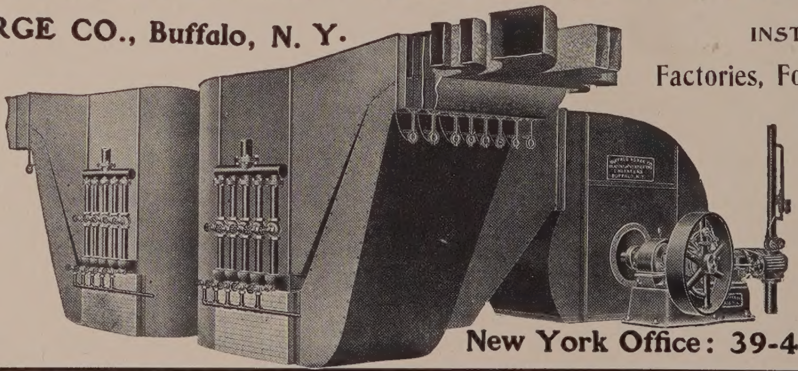

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